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847 their girls because they are unable to support them. It is impossible to get enough information to make a reliable estimate of illegitimate births and infanticides, but it is certain that both are very numerous among both rich and poor.

754 791 When a person falls sick a quack doctor may make him believe that his spirit has already departed and entered into a certain pregnant woman, and that the only hope for his life is to curse this woman and make her miscarry. This is done by the 胎術 *t'ai shu*, womb black art. Generally a witch is called in; she takes an egg and recites over it an incantation somewhat as follows: "If the spirit has gone south the south precinct god 土地神 *t'u ti shên* will bring it back; if to the north, the north precinct god will do the same," etc. The egg is then put in hot ashes, and if it spurts in any direction the spirit is called back from that quarter with the usual ceremonies. Persons known as *shuan t'ai-ti* 拴胎的 are called in for the purpose of counteracting this black art.

845 It is believed that deformed and maimed births 腦精瞎怪 *ch'üeh ching hsin kuai*, are the outcome of sin, whether of adultery or of irregular intercourse as to time or place.

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776 If the family worships a *t'an shên* 壇神 or altar of lemuria or shades, then that spirit looks after the animals; otherwise the duty falls on this tutelary god and the kitchen god. Often when a child falls sick or the pig gets the measles, an offering is made to this god. He has two slaves, *chao t'sai* 招財 and *chin pao* 進寶. These names are often given to dogs; hence a saying 來狗主富 *lai kou chu fu*, when a dog comes he rules the riches.

T'an shên is the altar of the lemuria or ghosts. The spirit is believed to be a man named Chao, 趙 formerly prefect in Nan Yang. The altar is in the left-hand corner of the chief room. Some are fixed shrines, others are moveable and are often a hollow stone in which incense is burned. It is mostly used by the superstitious wealthy.

788 791 Every three or five years there is a 'tranquillizing' ceremony: see under Sorcery and particularly under the heading *ching t'an*.

When a family changes its abode or when anything unlucky has happened in the house the family altar has to be pacified 安神 *an shên*. This is the work of the *huo chü tao* 火居道, married Taoist Sorcerer.

The same class of priest is used for the worship of heaven 供天 *kung t'ien*. During this ceremony the family altar is covered with a chart or tablet. A table is placed outside the door under the open sky and an offering of incense and candles is made.

The ceremony is most commonly performed when the paying back of a vow is required. A son may, for example, vow to offer to heaven so many sets of candles and incense sticks if a parent is healed of a sickness, or gains a lawsuit, or has a safe journey. A *set* means 32 of each kind, but if a Buddhist priest officiates (which is seldom, except at a funeral), the set is only 24.

788 754 What would appear to have been originally an exceptionally pure act of worship is now often a pretext for gratifying the lowest passions. For instance a man may vow an offering to heaven if a certain enemy dies or has his line of succession cut off, and the like.

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for which purpose the horoscope is necessary. He mentally carries away the particulars of the horoscope. The bark is then peeled from a growing tree, and the horoscope pasted on the bared part, and anathematized by him for forty-nine days, after which time the piece of the tree with the horoscope is gouged out and taken home, and a small idol made of it, which is also anathematized, till such time as the image speaks; at this juncture it is believed that the child dies. This little idol is further worshipped and taught to do as it is bid. It may even enter houses and steal for its master. Or it may be let loose in an enemy's house for revenge, intimidation or robbery. This last is practised by the following people:

Nuns (尼姑), *ni ku*, *Tao ku* (道姑); *hua ku* (花姑), embroidery women, who very seldom have husbands and are sometimes men in disguise; toothache witch doctors (牙婆), *ya p'o*, who pretend to extract the worm from a diseased tooth by way of the eye; *wen p'o* (穩婆) and *ch'ü shêng* (取生) *p'o*, midwives; or 藥媽媽, medicine mothers; *hsiang* (相) *p'o*, physiognomists; fortune tellers, *suan ming* (算命) *p'o*; and go-betweens in marriages, *mei* (媒) *p'o*.

The above classes, on entering a house, are sure to make trouble. If they are meanly or harshly treated, they may let loose a ghost in the house, which will manifest itself in the following ways: short hair will be found in the rice-steamer, or filth of various kinds will find its way into the rice; reeds become transformed into darts and fly at people; the rope on which tobacco leaves are dried becomes a snake to bite the family; twigs become fire-darts to set the house on fire; a paper image steals the family property; tiles are pulled from the roof of the house in the night, or brickbats are thrown into the house in the night; the house is set on fire at any time, but specially in the night, or the shell of the bamboo sprout becomes a living being to frighten people; or they annoy by making the rooster crow at bedtime and the dogs bark all the night through.

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buzzing about, but as soon as they are caught they become pieces of paper again. 789

The leaves and twigs of a willow tree are broken into pieces and thrown into the river, where they appear to become fishes, but when caught they are simply the willow twigs.

A coin is placed on the upper side of a thick board with one hand and received on the lower side with the other.

A child is laid down with the stomach bent upwards, boxes full of heavy things are put on its stomach, then a man goes on to the top of the boxes, but still there is no sign of the distended stomach giving way under the weight.

A child is taken and rolled in red calico, the conjurer asks for money and, after a contribution has been given, a sword is displayed and the child yells, then another collection is taken up, after which the child's arm is cut off and thrown to the horrified crowd, and still another collection is taken up, then another arm is cut off and thrown out. The child is thus gradually dismembered before the gazing and credulous crowd, but the greatest wonder of all is that this child will be well and about the next day! This is generally the last and most exciting act of the conjurer in a place; for this he often gets large sums of money in collections.

Divination or Sorcery, Wu Shu (巫術).

A sorcerer is called *tuan kung* (端公); the classical name is *nan wu* (男巫), and the colloquial or slang name is *kuei hsiang yo* (鬼鄉約). 754 791

A witch is *tuan kung p'o* (端公婆), *tsou yin* (走陰) *p'o*, *shên hsien* (神仙) *p'o*, or *nü wu* (女巫) (a bookish name). One term may be common in one place while another will be used elsewhere.

Though the art of divination is much the same everywhere, still the Tibetan art is more intense than that practised by the Chinese sorcerers. The Tibetan sorcerer does all the Chinese do and some things extra. So before dealing with

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● the subject as found among the Chinese we will notice the practices peculiar to the Tibetans.

A Tibetan sorcerer is called *man* (巫) *tuan kung*. The idol worshipped by him and used in his practice is a full-dressed lama or Buddhist Tibetan high priest.

When a demon is being exorcised a boiler is made red-hot and the afflicted person made to stand in it: it is believed that if his feet do not blister there is no hope of his recovery; or a red-hot chain is put round his neck with the same cheerful hope of blisters.

The sorcerer opens a vein in his own body and lets blood flow on to a cloth, which is given to sick persons to carry as a charm, *k'an hsüeh fu* (砍血符).

In Chinese sorcery an altar is set up, *shê sung* (設送), for the taking away of a disturbing demon from a sick person, and paper money is burned.

It is customary to worship a person's natal star in order to avert calamity or death. Each person is believed to have a star which influences him through life; and the stars are believed to be governed by the Dipper (*tou*), which is largely invoked by Taoist priests and sorcerers to avert death or other calamity, *jang hsing li tou* (禳星禮斗). When a person comes to a certain period in his life believed by fortune tellers and others to be unlucky, a sorcerer is called in to bridge over this difficult time. For people who have had an accident, or for homes where something unlucky has happened, also when a person has reached a great age, the friends and neighbours get up a subscription and present him with a night's incantations; they also present a joint petition to the king of Hades and stand surety for the person's good character and beg that many years may be added to his life. In this ceremony a tablet is written to the local god who joins the bridge of longevity (接限壽橋土地); to this tablet the younger generations *ko t'ou*. The work of the sorcerer is all done in the night. When chanting for the living, cow-horn trumpets are employed; but in wakes for the dead the conch-horn or sea-shell is used.

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Setting up the altar for the purpose of divination is an elaborate affair. A chart belonging to the sorcerer is hung up over the family gods; in this chart the *san ch'ing* (三清) have a prominent place. A bushel and a pint measure are filled with grain or dry river-sand, into which sand are stuck lighted candles and incense, all having been previously placed before the sorcerer's chart. The "three pure" are *t'ai ch'ing* (太清), *yü* (玉) *ch'ing* and *shang* (上) *ch'ing*, and are said to correspond to heaven, earth and man. A tablet to the five heads of demons or *wu ch'ang* (五猖) is put under the table; the tablet to all the poor spirits or 寒林 is put up outside the door. The writing being 寒林會上五音五姓孤魂由子等衆, "To the heads of the Society of the orphan spirits of all names and kinds."

To cleanse the altar the divining priests go with beating of gongs and blowing of trumpets to a stream or pool of water and bring back a vessel filled with clean water; this is called *ch'ing shui* (請水). The water is sprinkled all over the altar and vessels, after which the priest opens the ceremony by putting on his robes and worshipping the idols and tablets all round; this is spoken of as *k'ai t'an*, to open the altar.

The priest prepares a genealogy of the sick person, his name, residence, details of the sickness, etc., which is first read to the company and then despatched to the spirit world by burning.

After the despatch has been sent telling of the need, then the company waits to receive the return message from the spirit world.

The divining priest then enters the kitchen and asks the kitchen god to use his good offices on the sick person's behalf, while the family of the sufferer kneel in a row before the kitchen god to implore his assistance.

The repentance ode is chanted and a prayer for the healing of the disease; this is done amid the beating of gongs and drums, and the yelling of the priests who are ably assisted by the juveniles of the family.

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The priest next makes a number of charms, one to be worn on the person, another to be hung on the bed curtains, another for the bedroom door, and one is burned and the ashes put into a basin of water which has been cursed, and is drunk by the sick person. These charms are supposed to drive away the demons from the clothing, the bed and the inward man. This ceremony takes it as a foregone conclusion that all sickness is caused by demons.

After burning paper money in little or great quantities according to the ability of the family, the priest takes the clothes of the sick person and bears them, along with a tablet on which is written his name and genealogy, out to a place overlooking a hollow with water in it. Here the priests assisted by the relatives call back the spirit of the sick person from across the waters, repeating several times the following two sentences, *san hun kuei shên, ch'i p'ai fu t'i* (三魂歸身, 七魄附體); that is, may the three souls and seven spirits return to the body; then they finish up with a weird yell of "come back, come back." Of course when the sick man is in delirium it is believed that the soul has already left his body and gone wandering elsewhere.

Straw or reeds of any kind may be used to make an effigy, and paper clothing is made and put on it. Wine and rice are offered to it. A piece of paper money is ignited and applied to the ears, eyes, nose and mouth. Sometimes a needle is used to prick these four organs; all this is done with incantations, after which the effigy is supposed to become accursed as the substitute of the sick person. It is carried to the sick chamber and is addressed by the sorcerer as *mao ta lang* (茅大郎), great straw gentleman, or as *mao ta chieh* (茅大姐), great straw sister, according to the sex of the sick one. One sorcerer faces the effigy and questions it and another crouches behind it and answers the questions; while a third sits on a chair and pronounces judgement. The effigy is asked from whence he came; and for what purpose. The sorcerer from behind replies that he has come from a great distance purposely to be the substitute and bear the penalty of the sick person, whose name he gives.

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A vegetable knife, scales, three pairs of chopsticks, one charm, one sorcerer's tablet called a *shih tao* (師刀) or master's knife, are collected. The tablet and charm are the property of the sorcerer, while the other things belong to the family. These things the sorcerer gathers together in one hand, swings them round his head, and drops them behind his back; and then all the persons gather round and listen to the reading of the omens of these articles as they lie on the floor and give indications as to the outcome of the sickness. If the three pairs of chopsticks lie in order, recovery is considered to be probable. These chopsticks are spoken of as the *lu ma* (祿馬), emolument horses; if lying in order it means the patient will need them and use them.

The scissors in this affair are known as the *chu ch'üeh* (朱雀), or red bird. Birds are all reckoned unlucky because their beaks are pointed, but birds with red patches or red beaks are much more so, and make trouble or even death in the family. The vegetable knife is spoken of as the white tiger (白虎). If the sharp edge of this knife should lie near the rope handle of the scales, it is reckoned to be a very unpropitious omen; as white is the sign of mourning and the tiger is the most ravenous of wild beasts. The scales are reckoned to be the sick man's body, and whatever falls near this is reckoned to be falling near the sick man himself. If the *ling p'ai* (令牌) or charm falls near the scales it is an indication that the spirits are protecting. The writing inside the tablet is said to be the Pearly Emperor's name. The arm jutting out with the three crosses is said to be the three pure ones, who are believed to be peculiarly fitted for the work of frightening away demons.

The next proceeding is to *fên kua* (分卦), to read the diagrams. These are made of two pieces of bamboo which fit closely and exactly together. The two parts are thrown into the air; if the two flattened sides fall with their faces to the ground, that is called a *yin kua* (陰卦), female diagram; if the flat sides face upwards that is called a *yang kua* (陽卦), male diagram; if one flat and one round side lie upwards that is called a *shên kua* (神卦), spirit diagram. The female diagram is reckoned very unlucky, while the male and spirit

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diagrams are reckoned lucky, especially the latter, and the spirits are invoked repeatedly to give a *shên kua.*

At this juncture the sorcerer enters the sick chamber, taking the straw effigy and a mug containing an egg. The sick person draws a deep breath and blows into the mug, which is then covered with a white cloth and firmly tied with a string. The sick person then blows a deeply drawn breath on to the face of the straw effigy, and in this way it is believed that the sickness demon is put into the mug and his life put into the straw substitute, who suffers for him.

A paper tray on which are painted various kinds of demons and called the flowery plate is brought; the candles, incense and other signs of the proceeding are gathered and, together with the mug, are put on a sieve and carried with the effigy outside the door of the house; the sorcerers then put up charms on the bedroom door and in the kitchen. A basin of rice soaked in water, and another basin of dry rice is then put on the sieve; into the latter sticks of lighted incense and lighted candles are stuck; the whole is then carried out to a secluded place, where the effigy is burned; the mug containing the egg is buried and the incense and candles stuck into the ground; the rice is carried home by the sorcerer; the sieve and basins are taken home by the members of the family, but are thrown behind the outside courtyard door for three days before they dare take them inside the house, lest any evil influence should be clinging to them.

When the party returns from escorting out the evil influences, the sorcerer proceeds to take down his chart, burns incense and exhorts the family gods, packs up his sorcerer's paraphernalia, eats a hearty meal, counts the wages of divination and takes his departure.

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BOOK VII—PLAUSIBLE PRETENTIONS

(扯謊場) THE LIARS' MART (天話街), *T'ien hua chieh*

The above name is applied to the Yamen or temple court-yards or any place where there is concourse of people, and where the fortuneteller, geomancer, physiognomist, sorcerer and witch doctors have their stands. To try and follow these men into all the intricacies of their dark and crooked ways is impossible. It will be our plan to find out what they pretend to accomplish, under what pretences they obtain a living and how the people are fleeced by them. They are divided into classes; the first to mention is the business of the Startler, *Ching shêng i* (驚生意), under which the following take their places:—

The *ts'é tzŭ* (測字) tells fortunes by dissecting characters and putting them together again.

Suan ming (算命), the fortuneteller. This class differs from the former in that it may pretend to define a whole life, while those who dissect characters generally confine themselves to one particular matter. The fortunetellers are divided into two schools, one called the *chang chang tzŭ* (張張子), who tells a person's fortune and gives it to his client in writing; the other is known as the *t'ieh pan suan* (鐵板算), who are mostly blind, who after hearing the client tell the fortune *viva voce.*

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791/787 *P'u kua* (卜卦) is to forecast future events by means of the eight diagrams, to divine.

K'an hsiang (看相). The physiognomist makes the book *Liu chuang shên hsiang* (柳莊神相) by Shui Ching of the Han dynasty, or the *ma i* (麻衣) *hsiang* by Ch'ên Tuan of the Sung dynasty the basis of his art.

791/788 The following are some of the things they pretend to be able to do:—

They guarantee that their clients will get by raffle the funds of the joint stock company. Several people join in a company when they want to get a larger sum together than they could otherwise do at one time, but by paying in monthly instalments they can manage it. The fund is raffled for each month at the home of one of their number. Some families who want the money quickly appeal to this class for assistance to get the lucky number.

They undertake the protection of a family from demons and snakes. They also fix the site of a dwelling house, the choice of a lucky day to begin building, and the lucky day for hoisting the top beam of the house.

They fix a lucky day for funerals, marriages and almost everything, by an appeal to the stars. Each day has a governing star and they decide whether the day star agrees with the birth star of the individual. This is one of the most common of the methods of fixing a lucky day, and it is done by what is known as the *fa chia*, one of the schools of geomancy.

They fix a lucky day by what is known as an appeal to the three things which harmonize; that is, heaven, earth, and man. This method is known as the *hsing chia* (形家), or *k'an yü* (堪輿) *chia*, and is another of the schools of geomancy.

Wu ho (合) and *liu ho*. They tell fortunes by an appeal to the five elements, gold, wood, water, fire and earth, or by an appeal to the four points of the compass with the zenith and nadir. These methods are used by fortunetellers and geomancers.

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They contract for the bringing of a lunatic to his right mind.

They arrange for the removal of a ghost from a house. If houses have uncanny sounds or have the reputation of being haunted or are troubled with snakes, insects or other vermin, the geomancer fixes a lucky day and invites a sorcerer to assist him drive out the pests or ghosts.

Divining by copper cash is called *Wên Wang kua.* On the side of the cash are Chinese characters, that side is known as *ma tzŭ* (麻子). The side with Manchu characters is known as the *mo êrh* (末兒). Three cash are used and the count kept as to how many *ma tzŭ* or *mo êrh* show in six throws of the coins.

Mei hua shu (梅花數), to divine by whatever the divining person may carry in the hand or on the person is known as *sui chi ying pien* (隨機應變), to answer as occasion demands.

They also divine by the use of the six *jên* (壬) or combinations in the sexagenary cycle; by this method it is said that they can find out the name, dwelling place and likeness of a thief and where he has hidden the stolen goods, and other necessary details.

There is a method of divining invented by Shao K'ang-chieh of the Han dynasty. It was largely prophetic and dealt with the future of the country. Though this method is still used, few if any are able to understand it fully.

Ch'i mên tun chia (奇門遁甲), to divine by an appeal to the stars. This method is generally used in connection with prophetic prognostications.

Divining by the use of dominos is a method used to fix the dates for marriages, to find lost articles or a lost relative, or when wealth may be obtained.

The Itinerant Vendor

Pedlars sell spirit charms from such idols as the Ling kwan and the T'ien shih; both are to prevent or to heal diseases.

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method of going round the country preying on the feelings and superstitions of the people is called by themselves "repairing the viscera temple" (修五臟廟). While doing this the priest goes from door to door and distributes his cards and a little later he comes back to collect the money from each house.

Mendicant priests go round the streets with a note-book and take the names of those who give subscriptions. Or they may sell pills at a high price, the profits going to the priesthood. A band of mendicant priests, seven or eight in number, will go through the streets, one carrying the idol, another the burning incense, singing, while another attends to the music, leaving the remainder to look after the collecting of money; some people give large sums to this class as a good speculation.

One class of priest often carries a kneeling-mat and a whip for driving away demons and wears a high crowned hat made of human hair and a yellow robe, which, when spread out, does for a sleeping coverlet. The sandals on his feet denote that he is a pilgrim, the staff in his hand is to beat the unruly; at one end of it is fixed a little spade with which he buries any unclean thing.

THE NINE STARTLERS (九驚), *chiu ching*

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The first is *Mang Tzŭ* (蟒子) *ching*, the blind man who plays the guitar and tells fortunes. Next, *Liu* (流) *liu ching*, the rambling fortuneteller who bears a bamboo clapper and goes through the streets seeking for work. *Tsui* (嘴) *tzŭ ching* uses a bird of some kind to pick out a character from a box with which character he divines for his clients. *To* (朵) *to ching* divines from a character picked out by the client himself. The *Tai* (帶) *tzŭ ching* is a fortuneteller who carries the characters and explanation already written on his person. The *P'ing* (平) *ching* is a fortuneteller who sets up his stand and speaks about his trade and attracts customers. The *Lo* (挪) *ching* sings, and the *Hai* (海) *tzŭ ching* plays the harp as they practise their arts. The *Hua* (花) *hua ching* is a female fortuneteller.

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PHYSIOGNOMISTS (相師), *hsiang shih*

791 787 *Ma i* (麻衣) *hsiang fa*, *Liu chuang* (柳莊) *hsiang fa* and *Ta ch'ing* (大清) *hsiang fa* are well-known books on this science.

Internal physiognomy is called *nei hsiang*, which includes a study of the fæces, voice, etc., and the external physiognomy, *w'ai hsiang*, includes a study of the bones; hair growing in ears, nose and eyebrows; colour of the face, etc.

Face physiognomy, *mien hsiang*, includes the study of the *San t'ing* (亭) *wu kuan*, the three divisions of the face and the five organs. The *san t'ing* are the *t'ien t'ing* or brow, the *chung t'ing* or nose, the *hsia t'ing* or chin.

Shou hsiang, or palmistry, deals with the *chiu kung* (九宮) or nine places where there is fulness round the palm of the hand, upon which much stress is laid.

The science is based on the following ten characters, which are supposed to represent ten types of Chinese face:—

Yu (由), weak brow; *chia* (甲), chin weak; *shên* (申) chin and brow weak; *t'ien* (田), lacking brow and chin; *t'ung* (同), mouth prominent, chin lacking; *wang* (王), equally balanced, jaw lacking; *yüan* (元), jaw strong, nose weak; *mu* (木), brow weak, jaw strong; *yung* (用), strong, but chin lacking; *fêng* (風), a strong face.

GEOMANCY (陰陽), *yin yang*

It is the geomancer's work to select the site for a house: the direction in which it faces must not disagree with the life star of the owner. He decides how and where the doors and windows are to be placed; and which way it should be approached; hardly ever by a straight road. He also selects lucky days for beginning the foundations, for beginning the carpentry work, for putting up the frame-work; and above all, the lucky day and hour for hoisting the top beam on the roof. On this occasion the workmen have extra money, a feast, and the rest of the day free from work. He fixes the position for a burying place, and the way a grave will face. Traffic in the

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vicinity of the grave is stopped lest the spirit be disturbed. It is reckoned very unlucky to tread on or through a family graveyard.

To decide how a protecting wall round a grave should be built and when it may be built is the geomancer's duty, and when earth can be put on the graves. The proverb runs, *chêng, san, wu, ch'i, chiu, mu shên tso ti shou;* In the first, third, fifth, seventh and ninth moons, the spirit of the grave sits on the ground and guards; during these months no funerals of any importance are carried out and old graves are left severely alone.

He decides when the tombstone may be erected without disturbing the spirit of the grave, and fixes all the lucky times connected with a funeral. (See *Funerals.*)

Hsiu shêng chi (修生寄) is to prepare with the help of an astrologer the foundation for a grave before death, so as to be perfectly sure that it is all right; the coffin is often ready many years before.

Hsing chia is the astrologer who will look at the formation of a mountain before he will fix upon a grave. He makes much of the dragon, he uses the triad compass in his work. The triad is the *san ho* (三合), or heaven, earth and man.

Fa chia is the astrologer who simply decides the position of the grave, for prosperity to the progeny. He uses the eight-diagram compass. The *ts'ê* (擇) *chia* is an astrologer who simply decides lucky days, and is like the fortuneteller.

The following represents the transmigration or rotation of souls as far as the geomancer is concerned; hence his control over both the dwellings of the living and the dead. These stages are written on the above compass and used by both classes.

Born, 長生; washed, 沐浴; clothed, 冠帶; rank, 臨官; prosperity, 帝旺; aged, 衰; sick, 病; death, 死; buried, 墓; ended, 絕; conceived, 胎; nourished, 養.

To build a pagoda to make up a deficiency in the formation of the hills, or to break the monotony of a plain, in order that luck may attend the scholars of the district is called *p'ei fêng shui* (配風水) and *p'u wên fêng* (培文峯).

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787 These pagodas are all built in the shape of a Chinese pencil and almost always have an odd number of storeys, which is reckoned more lucky.

To dig a little on the wrong side is to transgress the geomantic influences, *fan fêng shui.* This is reckoned very serious, and must be counteracted, sometimes by buildings being pulled down or pieces added, doors and windows being closed up and fresh ones being opened.

A building erected hundreds of *li* distant may spoil the geomantic influences of a district or town.

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Neither of these tribes
791 have adopted Tibetan Buddhism. Their religion includes
563 the sacrifice of animals, I was assured by the people of No-po. The Hsi-fans I found everywhere most friendly. It is not till one gets into a country that is more under the thumb of the lamas, that obstruction begins.

563 Leaving No-po on the 11th March, we were obliged to make rather a short day as, after crossing one big spur, we still had the main range, with 6000 feet more of climbing, in front of us, and I did not think our mules would be equal to this. We slept at Mo-tzŭ-kou among the Miao-tzŭ or Mhong, a tribe which I have found scattered in small and widely dispersed communities all over western China. I had met some on the road the day before who had tried to emigrate southward, but had been driven away by the Lo-los, who considered the land in that part of the country to belong to them. In Kuei-chou province the Miao-tzŭ are very numerous and powerful, but here they are evidently too few to be able to afford to quarrel with their neighbours.

342 We were now getting into a more Tibetan country, and on this march saw for the first time pagodas and praying wheels. The former, some twelve feet or so high, were made of more or less conical-shaped heaps of stones with Tibetan inscriptions on them, and usually a wooden pole sticking out a little way at the top. It was a sort of rough version of the Burmese pagoda with its *hti*.

778 The praying wheel consisted of a cylinder about three feet long and one and a half feet across, made of leather, and said to contain religious writings. The cylinder was fixed on to the top of a little water wheel which, worked by a small stream, revolved continually. The whole was protected by a stone shed well roofed in. It was a work of merit, which must have cost a good deal of time and money to erect in this out of the way spot. These water praying wheels were fairly common in the Tibetan country we travelled through, and when we got into a thoroughly lama district the ordinary praying wheels turned by hand were to be seen in every house.

000 The next morning we crossed the big range, reaching the top at 13,200 feet, but to the north of the road the range attains a much greater elevation than this. The